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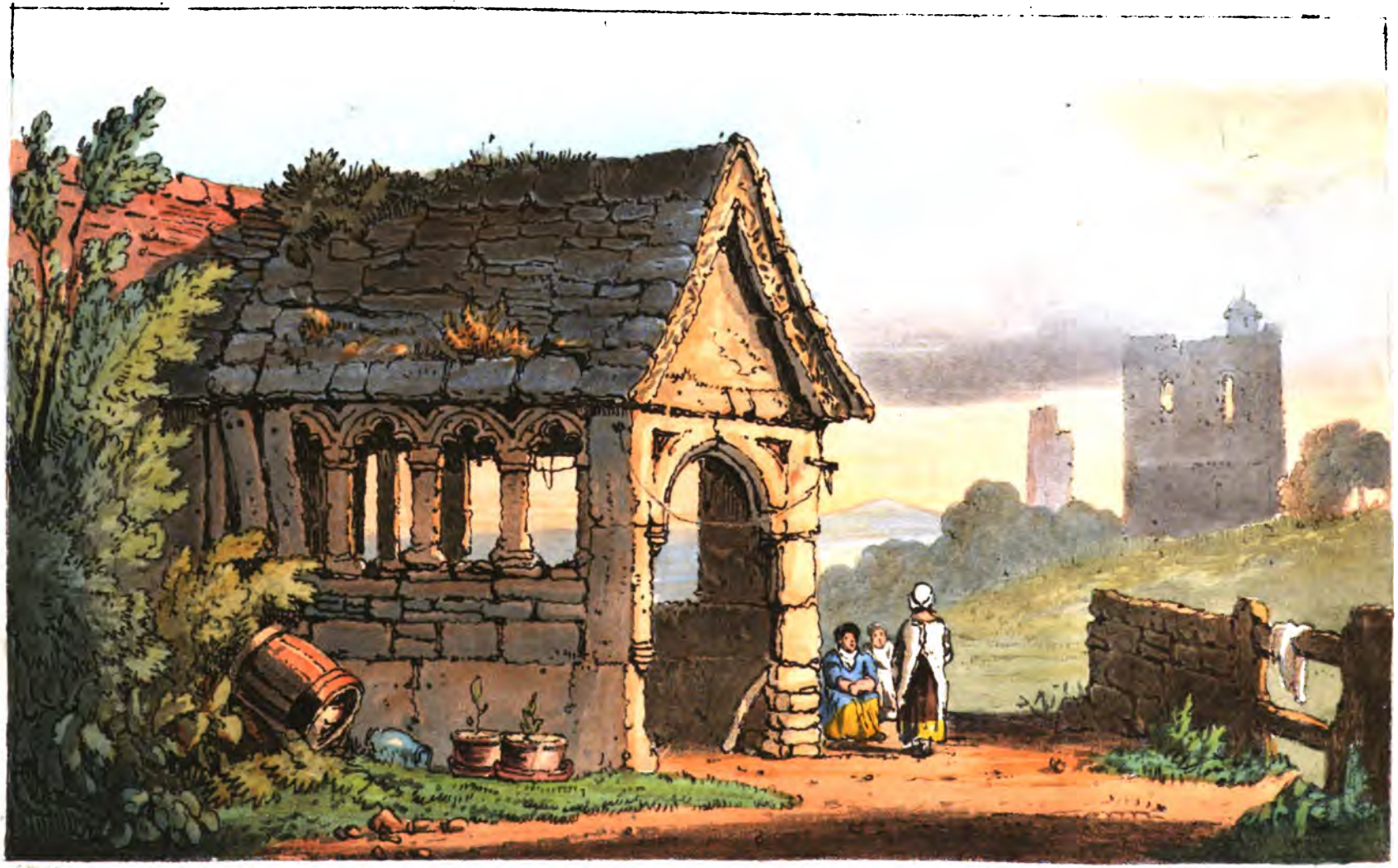

A

SERIES

OF

Easy Lessons in Landscape-Drawing,

CONTAINED IN FORTY PLATES;

ARRANGED

PROGRESSIVELY FROM THE FIRST PRINCIPLES IN THE CHALK MANNER,

TO

THE FINISHED LANDSCAPE IN COLOURS.

By SAMUEL PROUT.

LONDON:

PUBLISHED BY R. ACKERMANN, 101, STRAND;

AND MAY BE HAD OF ALL THE BOOK AND PRINT-SELLERS IN THE UNITED KINGDOM.

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EASY LESSONS IN LANDSCAPE-DRAWING.

SOME beginners are alarmed at the prospect before them, and are intimidated at their calculations of the labour and time necessary to attain a knowledge of the art of drawing, imagining the task to be a toil. Others begin by attempting too much, and not being able to combat with the difficulties of their own creating, give up the pursuit, excusing themselves, from a deficiency of *genius*.

Difficulties will at all events occur; but if the object is pursued with *a determination to do the best*, it will prove the sure means of kindling what is called *taste* or *genius*, which is most generally the *effect*, and not the *cause*. This *inspiration* is the result of perseverance, a gift which is accessible to all who strive for it. Advances are made in learning by slow approaches, and it is the reward of industry; while impatience is always a certain hinderance. It should be remembered, that there is "no short way but the nearest way;" and that "few have been taught to any purpose, who have not been their own teachers." "Experience is all in all;" and those who will be at the trouble to do what others have done before them, may reach their excellence, and rank with them in reputation.

The following work begins with simple objects, as best adapted to beginners; and it is required that each should be copied with exactness, before they advance with the after Progressive Lessons. It is an alphabet followed by words, and from words to sentences, it being precisely the same in its elements with language.

In copying, the *proportions* should be first lightly sketched in a general way; and before the finished copy is attempted, it is enforced as of the greatest importance, that it should be strictly compared with the original, because the foundation of drawing is truth or accuracy. Rambling, careless touches must be avoided, as beginners are often encouraged in what is called a freedom of handling, which is too often a want of restraint, and will degenerate into a slovenly habit. *Freedom* must be the *confidence* of *knowledge*, it being far better at the beginning to draw with stiffness, than inaccuracy.

After having successfully copied the first examples, the student may congratulate himself on his advancement beyond the great difficulties, and as he proceeds, his pleasures will encourage him with resolution to persevere.

The second Series of Lessons is on the same plan and principles as the beginning; and here the difficulties are, in laying what is called *a flat shade*, or wash of colour, which is a facility *more to be acquired by practice, than taught by a master*. The materials necessary are, a *full brush*, and not a small one, with a sufficient quantity of Indian ink or sepia, mixed up before the drawing is begun. It must be remembered,

that if one part is suffered to remain too long before it is connected and continued with what is intended, the colour will soon settle, and form itself into hard edges and an irregular tint.

No particular plan of proceeding should be fixed on as *the only right way;* such as, first laying the faintest tint, and so by degrees advancing to the fore-ground. It may be adopted, and it may be right; but the middle tint, or the shadows, may be boldly laid on, and fainter tints washed over them. Various methods should be adopted, that the learner may feel some confidence in himself.

In the last Series, easy Lessons are thought unnecessary; and in the art of colouring, and the management of light and shade, a few general hints will be sufficient to unfold the mystery.

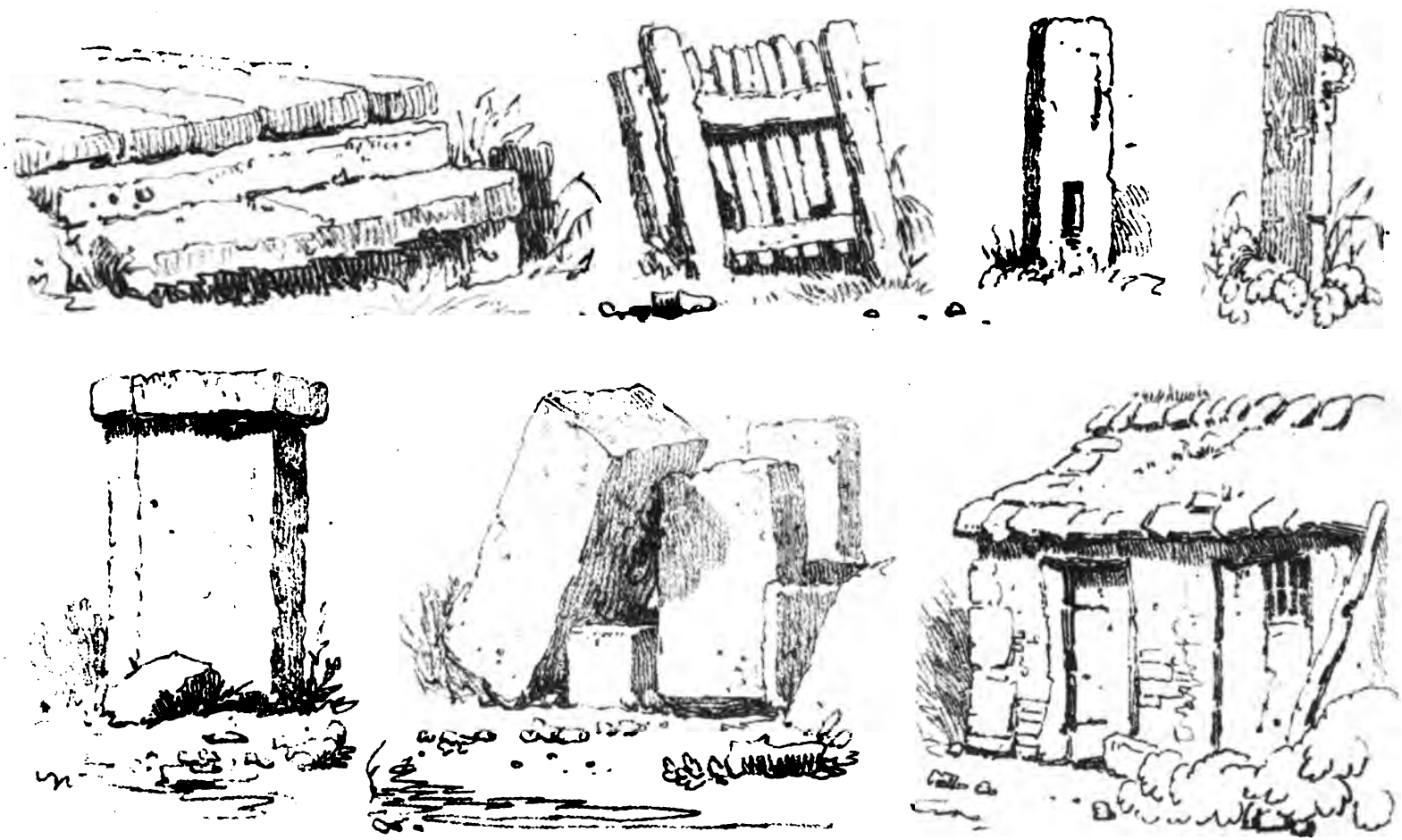
Some of the subjects are first tinted with *grey*, that is, neutral tint, producing the general effect of a drawing, except what blue is in the sky, and the darkest touches. The whole is then washed over with a warm tint of red and yellow; after which, a little local colour only is necessary on the different parts. It is then to be finished with a few dark touches, to mark more decidedly the features of the picture. But few colours are necessary, it being the balance of warm and cold colours which produces brilliancy; some of the cold tints being carried into the warm masses, and the warm tints balanced with cold.

" It ought to be indispensably observed, that the masses of light in a picture be always of a warm mellow colour, yellow red, or a yellowish white; and that the blue, the grey, or the green colours be kept almost entirely out of these masses, and be used only to support and set off these warm colours; and for this purpose, a small proportion of cold colours will be sufficient."

Light and shade should be distributed in large masses, uniting light to light, and shade to shade, to prevent confusion and distraction to the eye, which is always the effect of a number of prominent objects scattered about the picture. There should be a union in chiaro-oscuro as well as in colour; nothing discordant, every part associating with each other. The *mind* must be the guide, and whatever is *felt* as necessary to produce solitude or cheerfulness, must be adopted. A little thought will prevent inconsistencies, and create that excellence which such simple principles can never fail of producing.

Clouds distribute shadows capriciously, and authorize the artist to take the advantage of arranging his masses of light and shade, to give prominence or obscurity to any particular parts of his picture, and which, though sometimes eccentric, may be conformable to truth.

The end of *copying* is, to obtain a facility of drawing, to correct the eye, and to learn the use of the materials. It should be laid aside as soon as possible, to proceed from an imitation of the *master*, to an imitation of *nature*. NATURE must be studied; but, as at the beginning, too much must not be attempted at first; choice parts should be selected, and in out-door studies the *master* must be forgotten.



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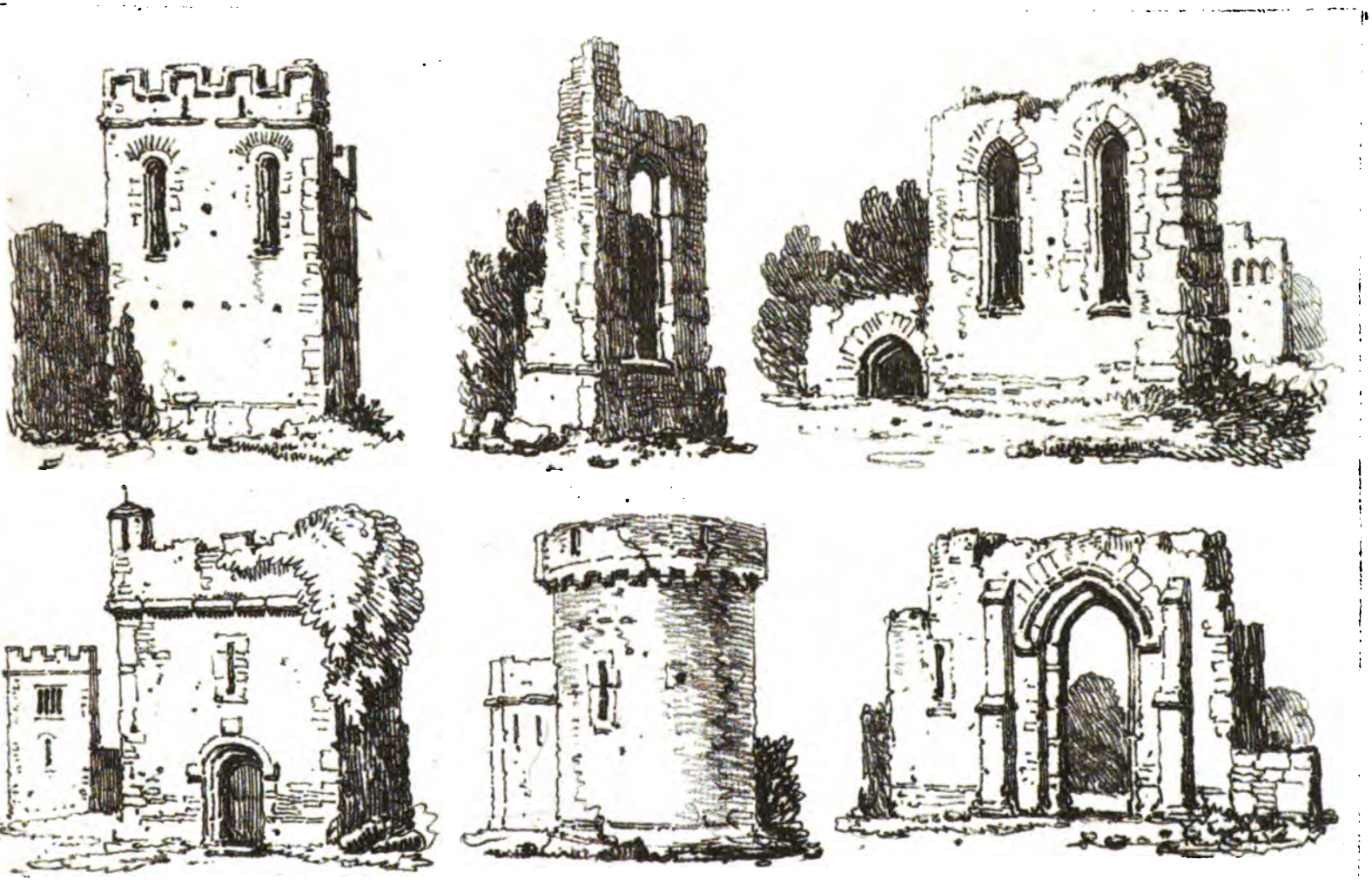

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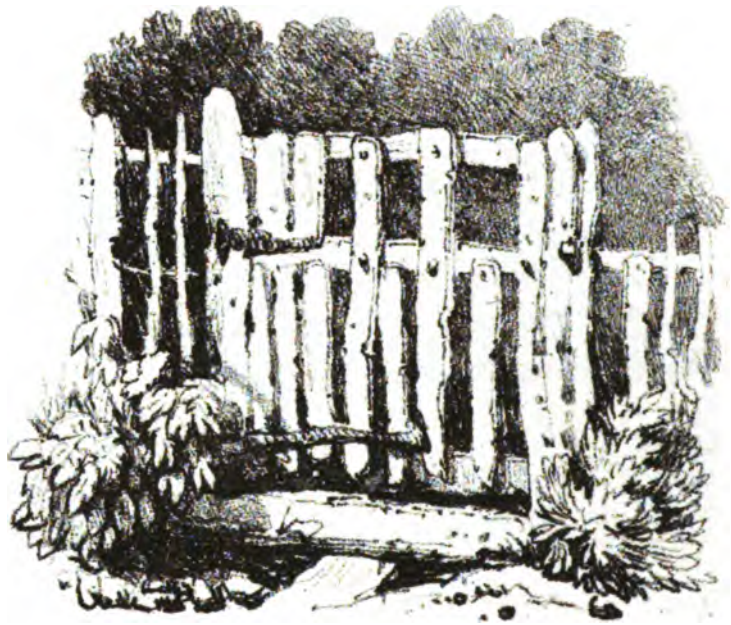

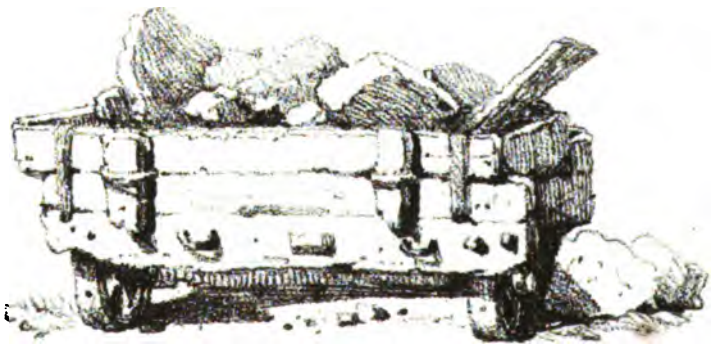

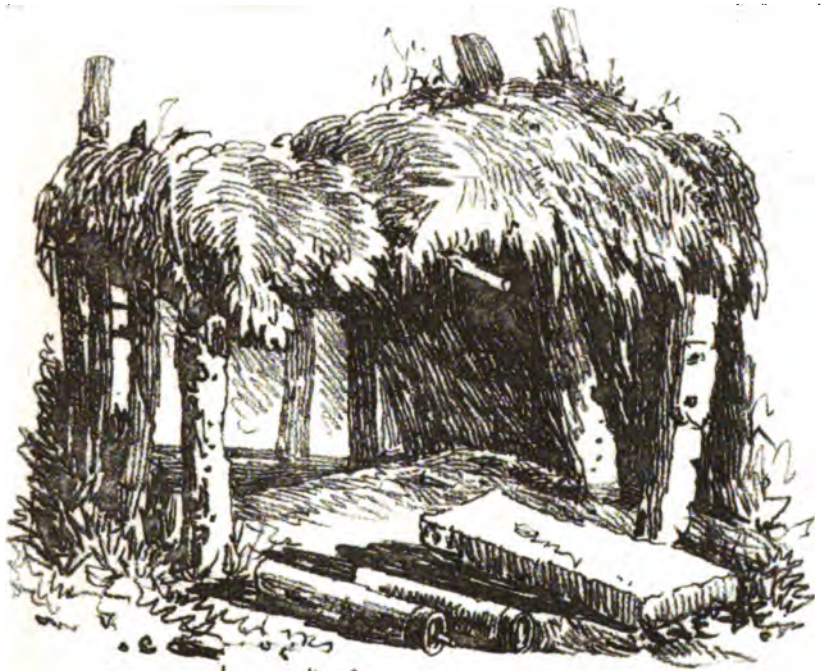

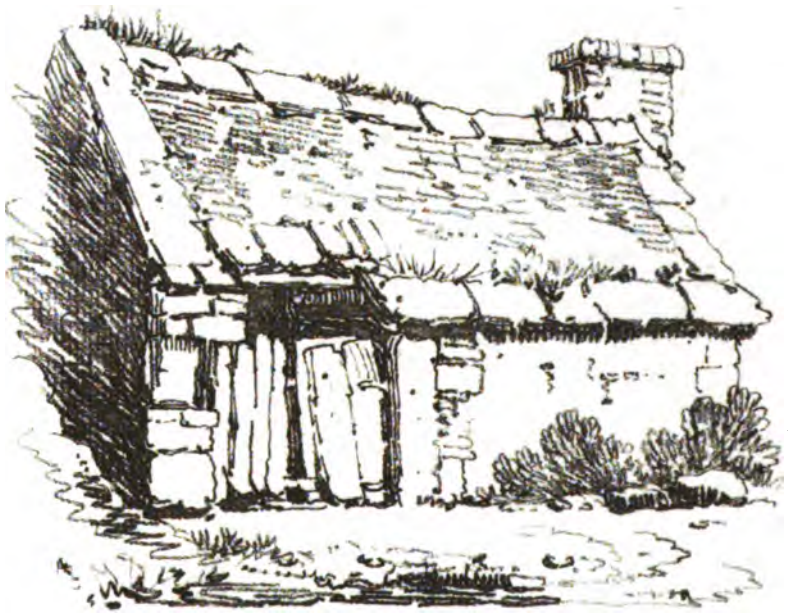

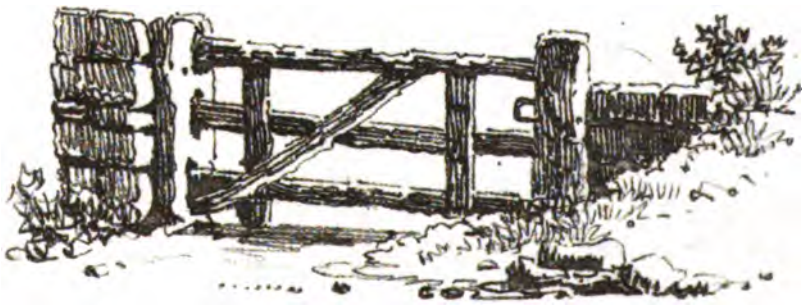

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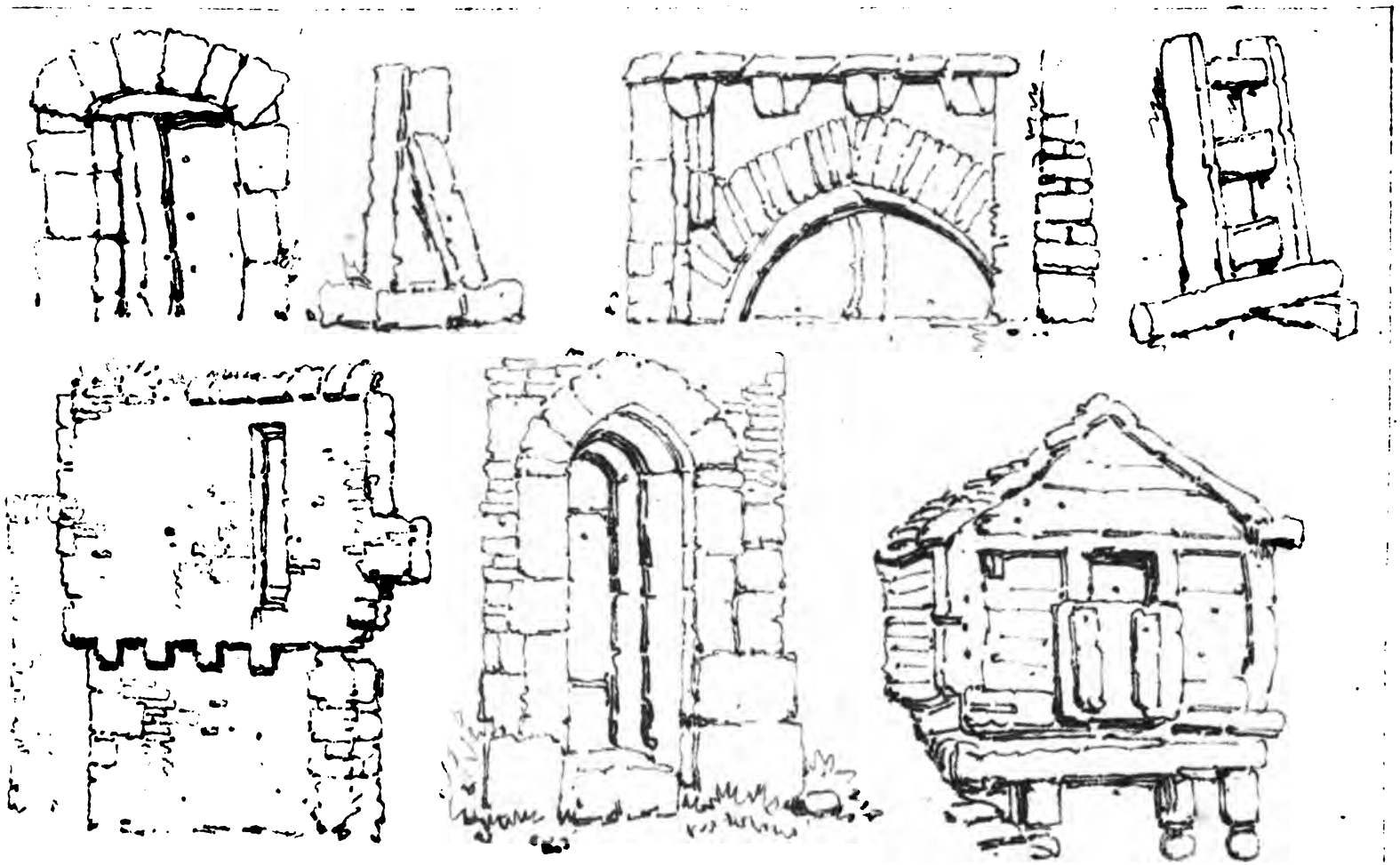

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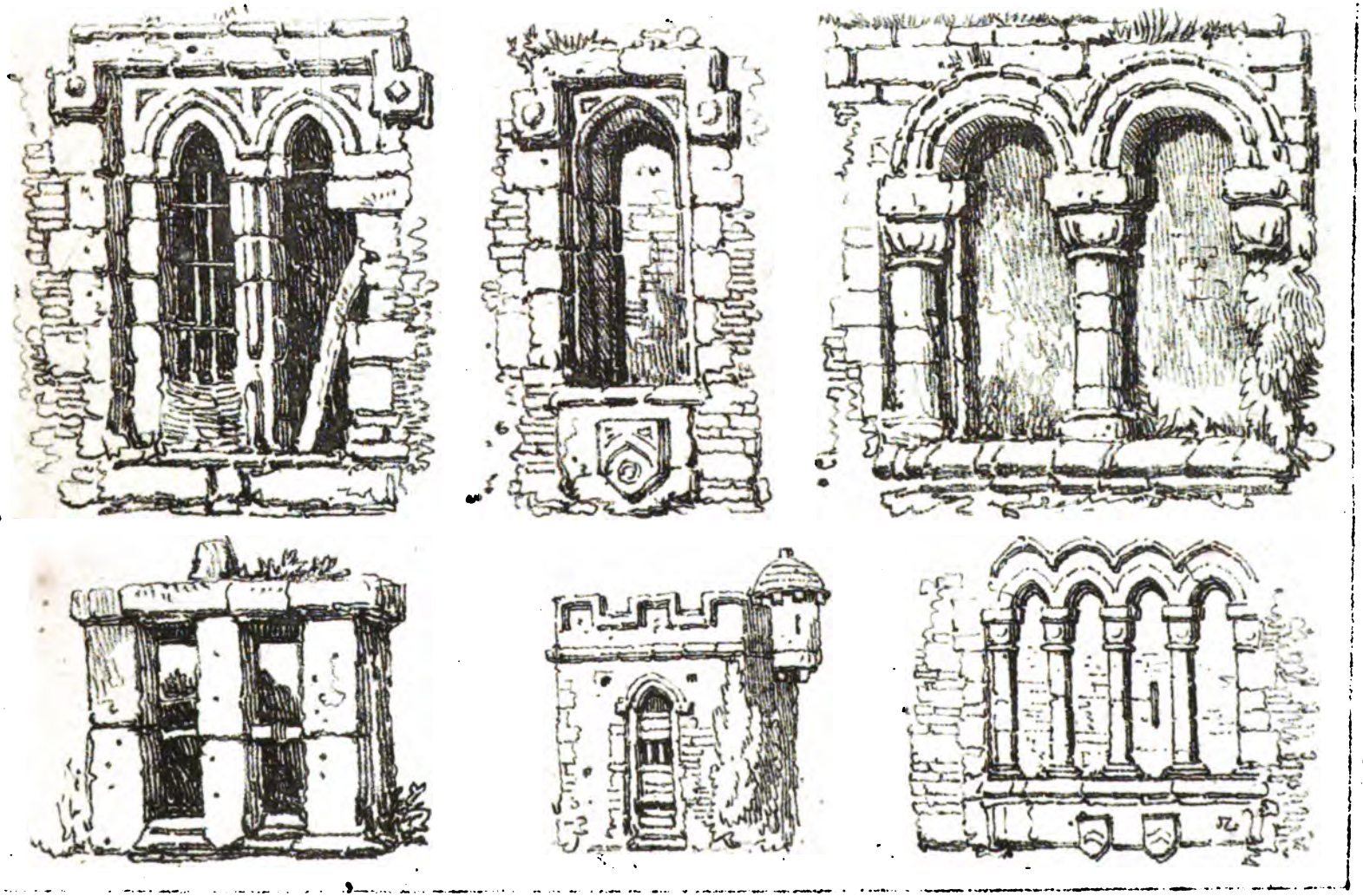

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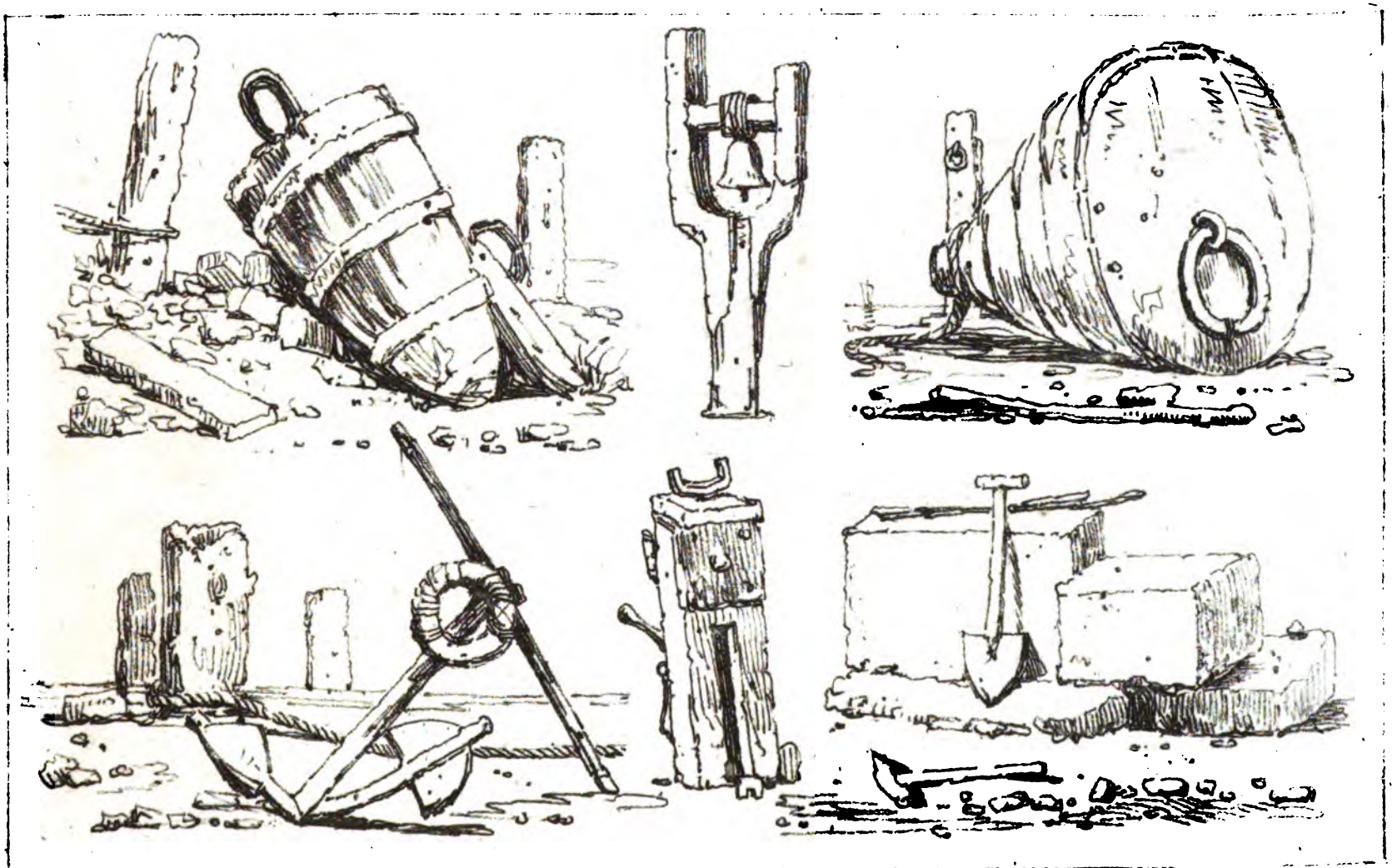

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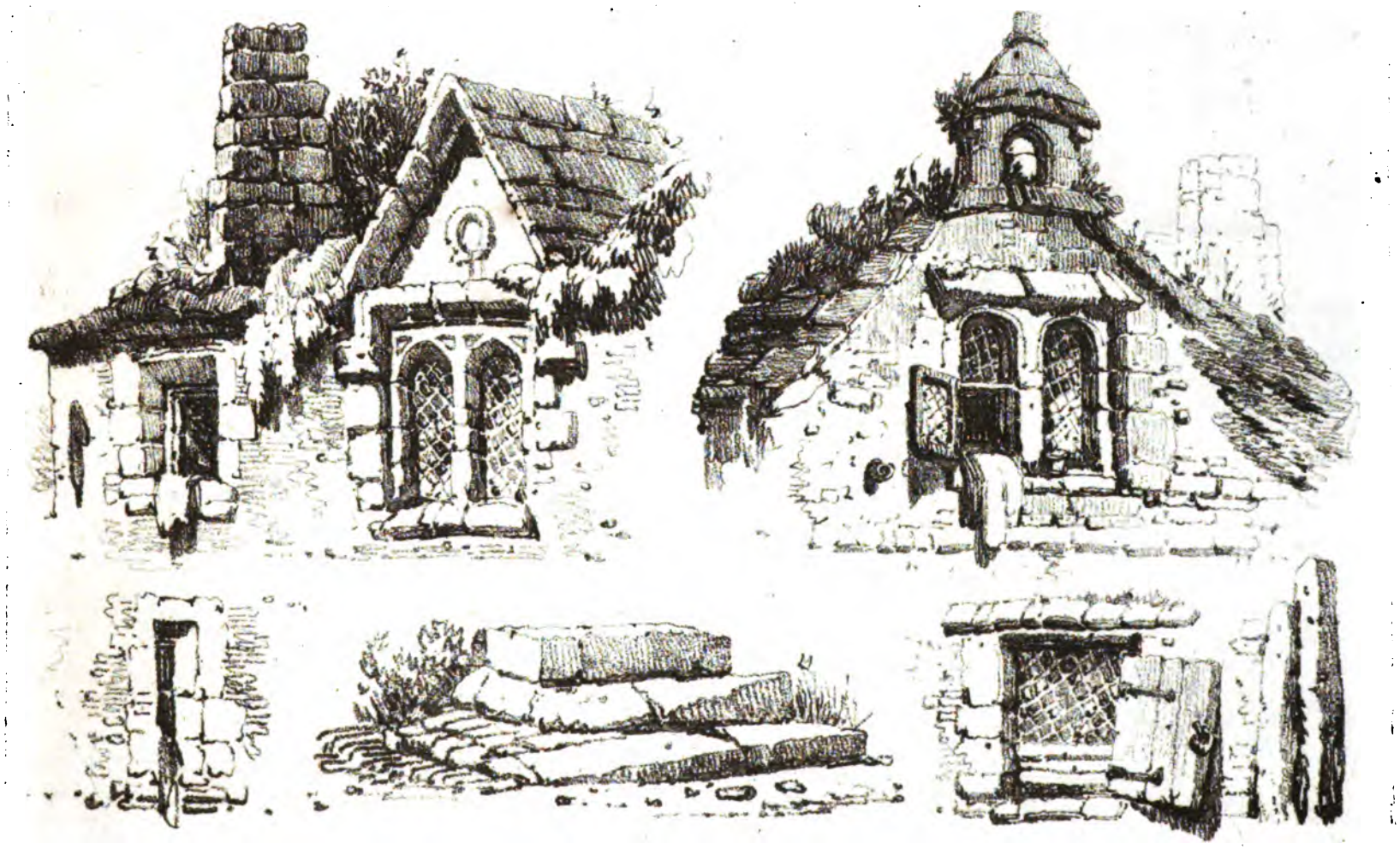

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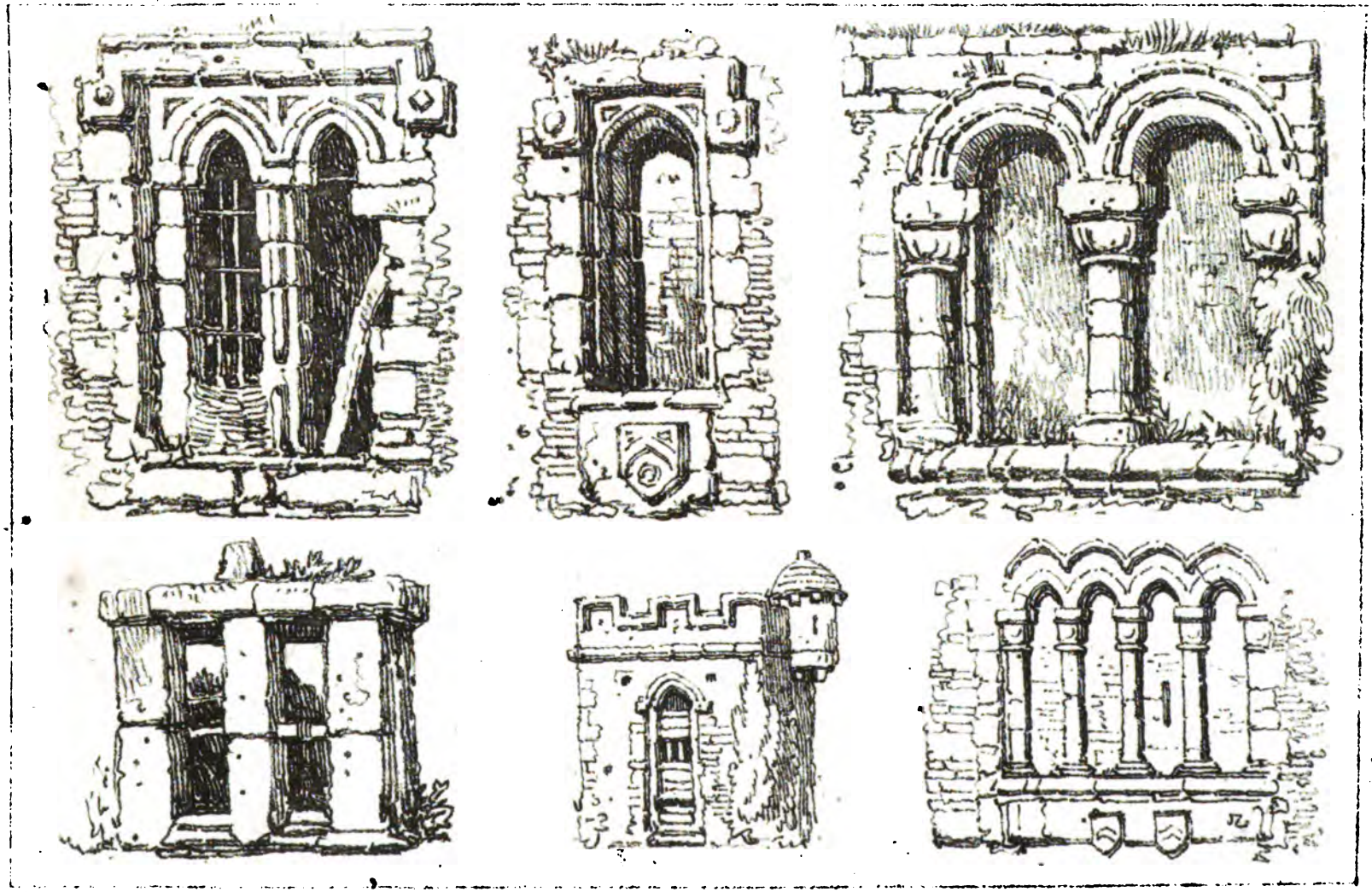

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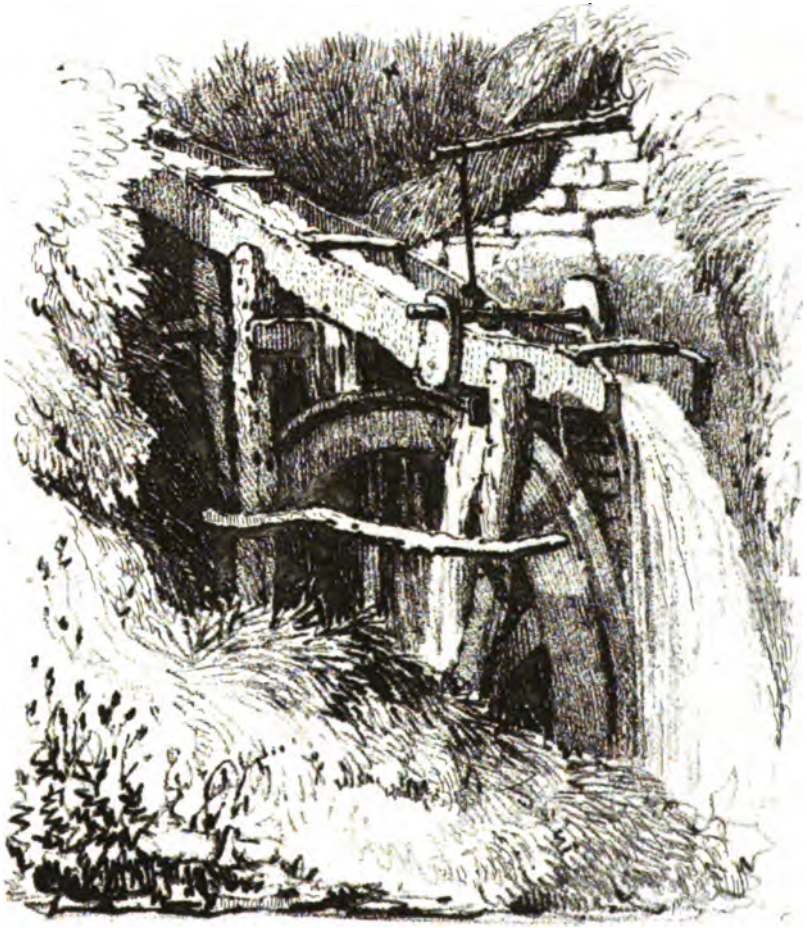

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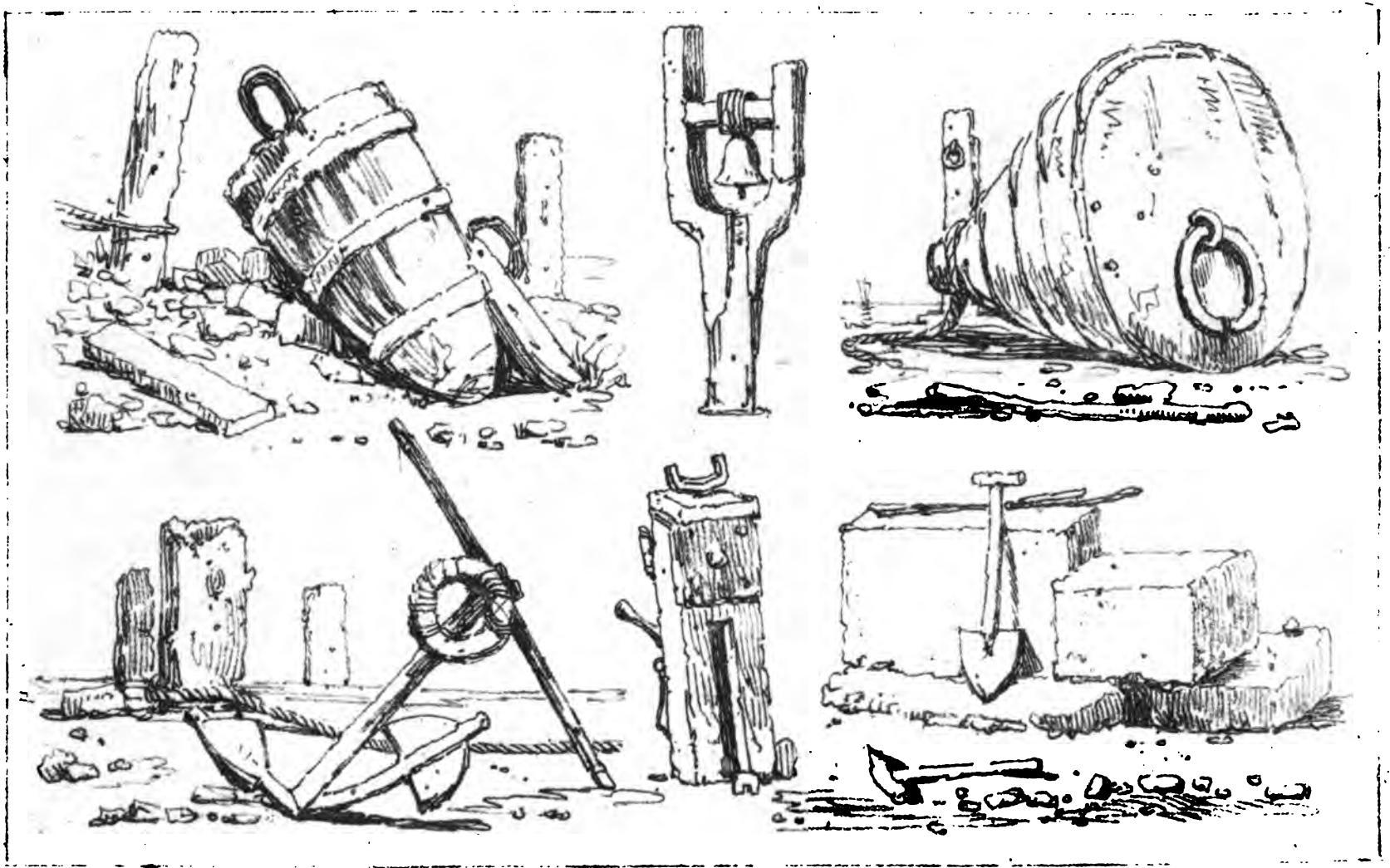

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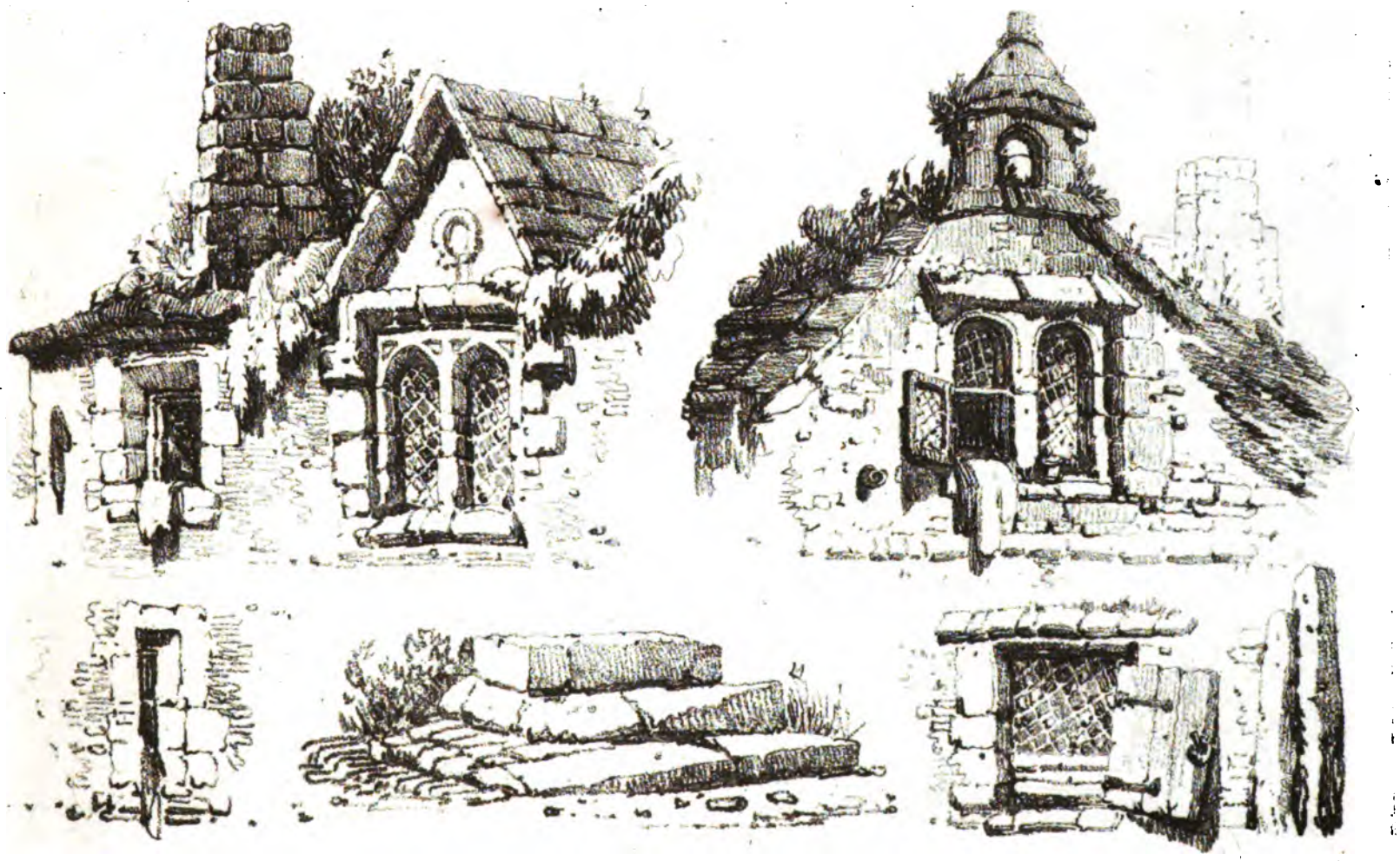

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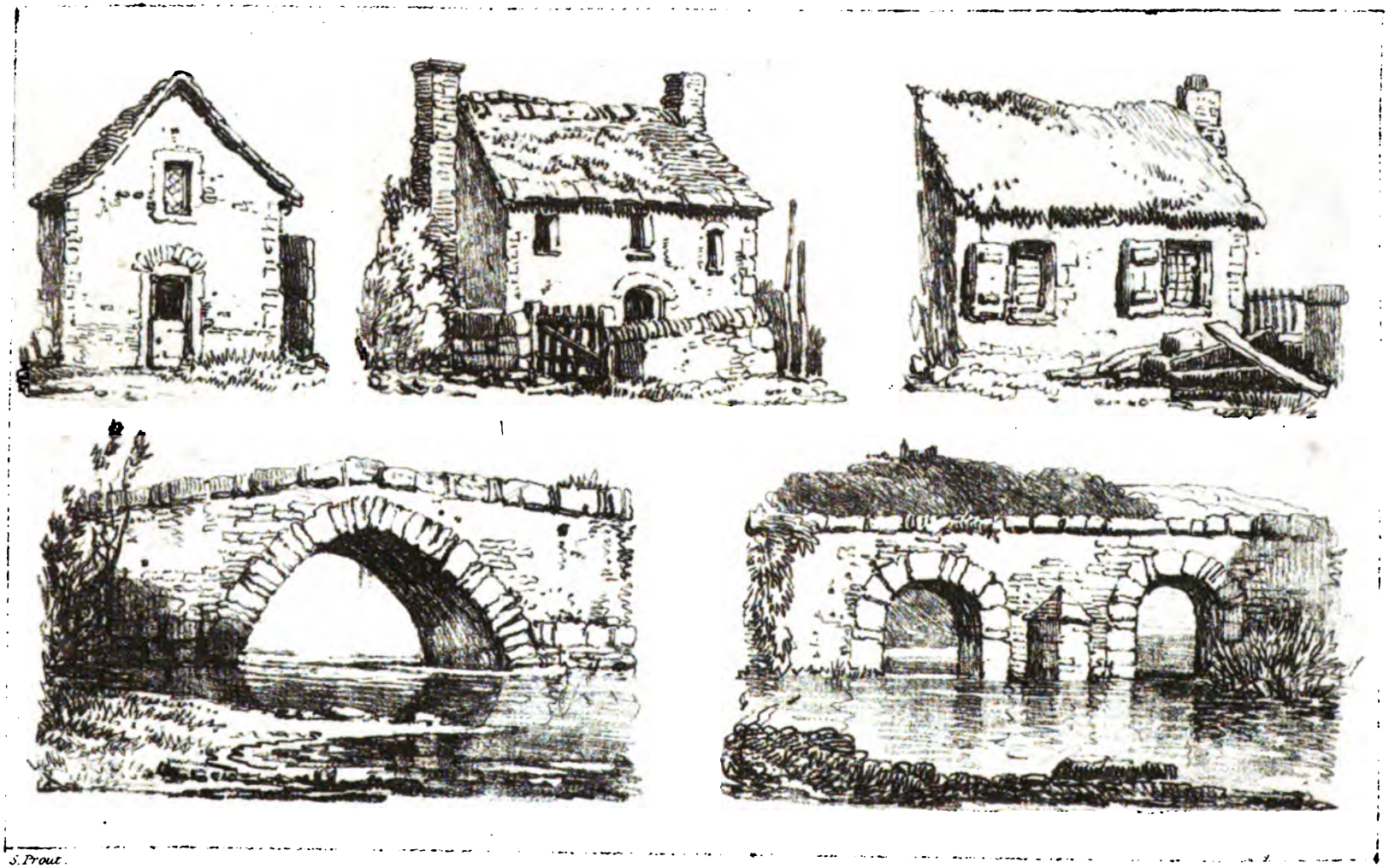

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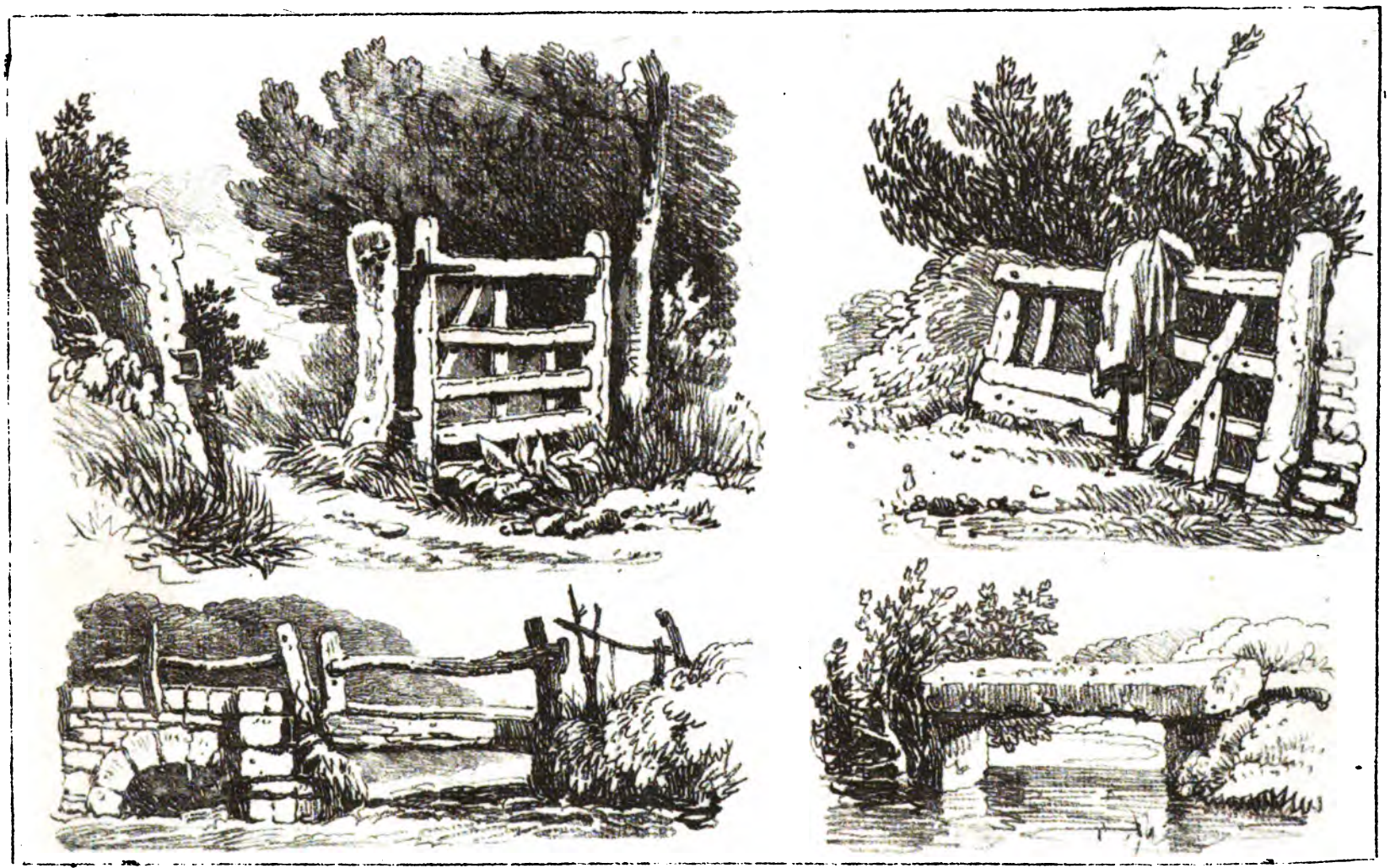

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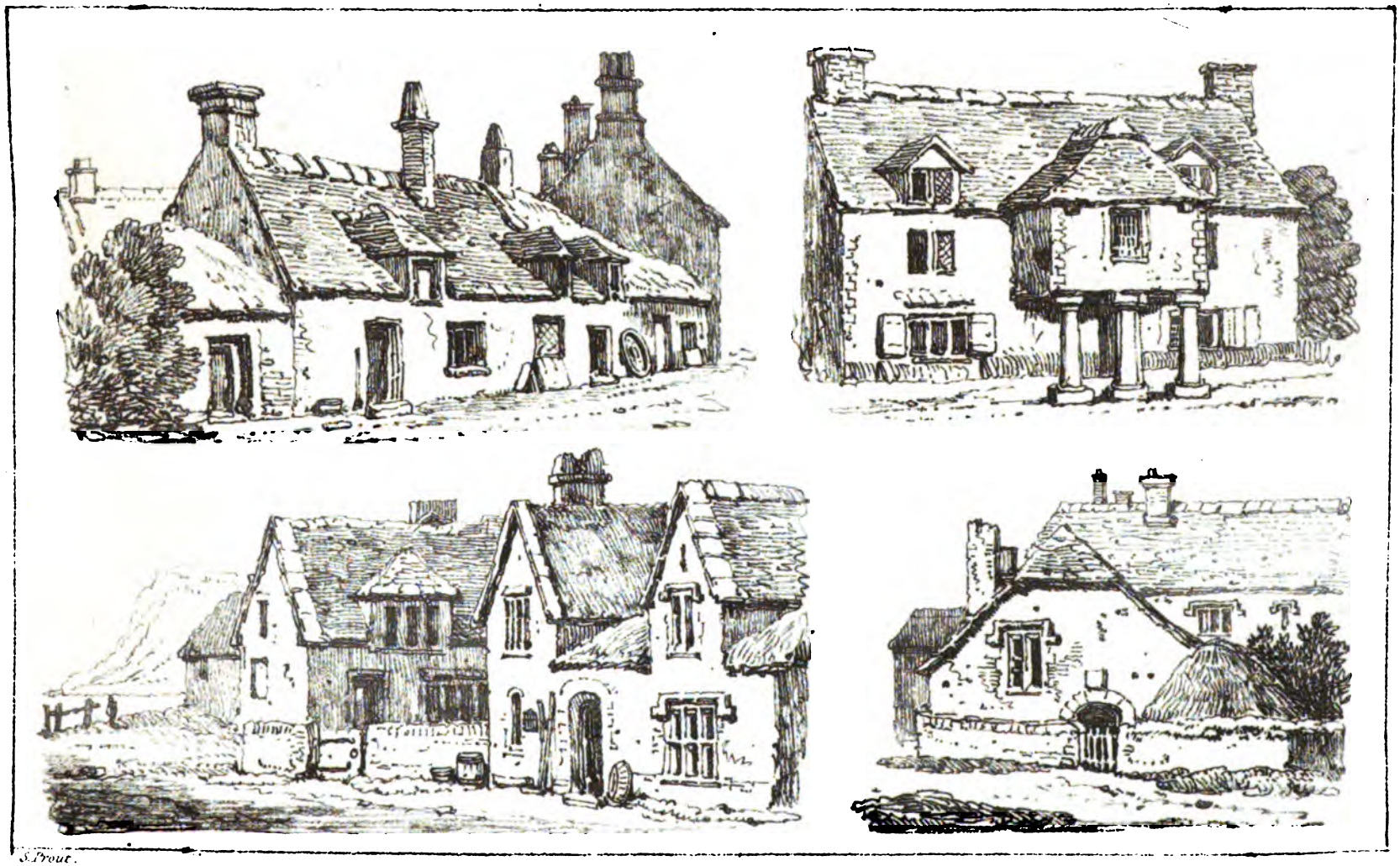

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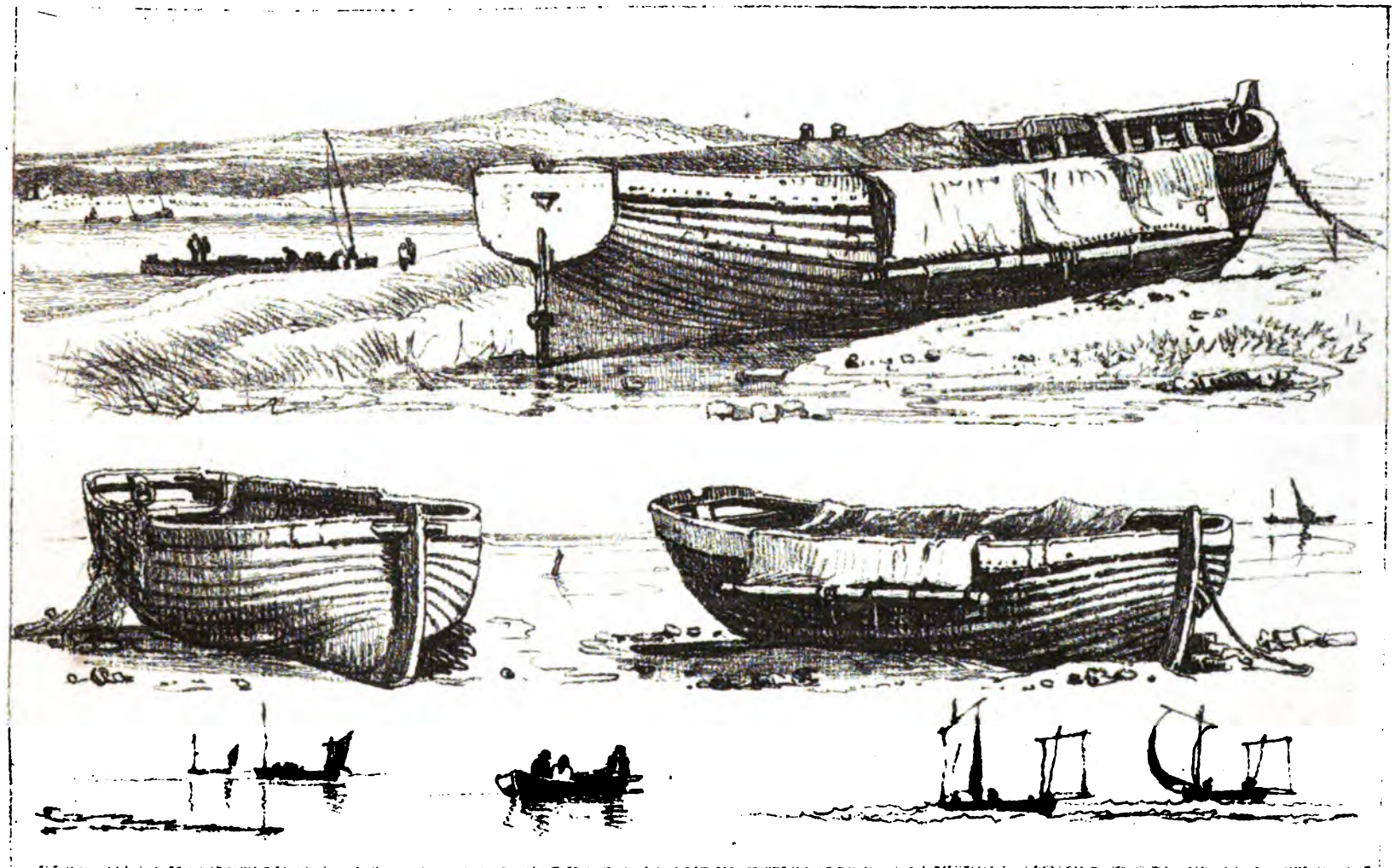

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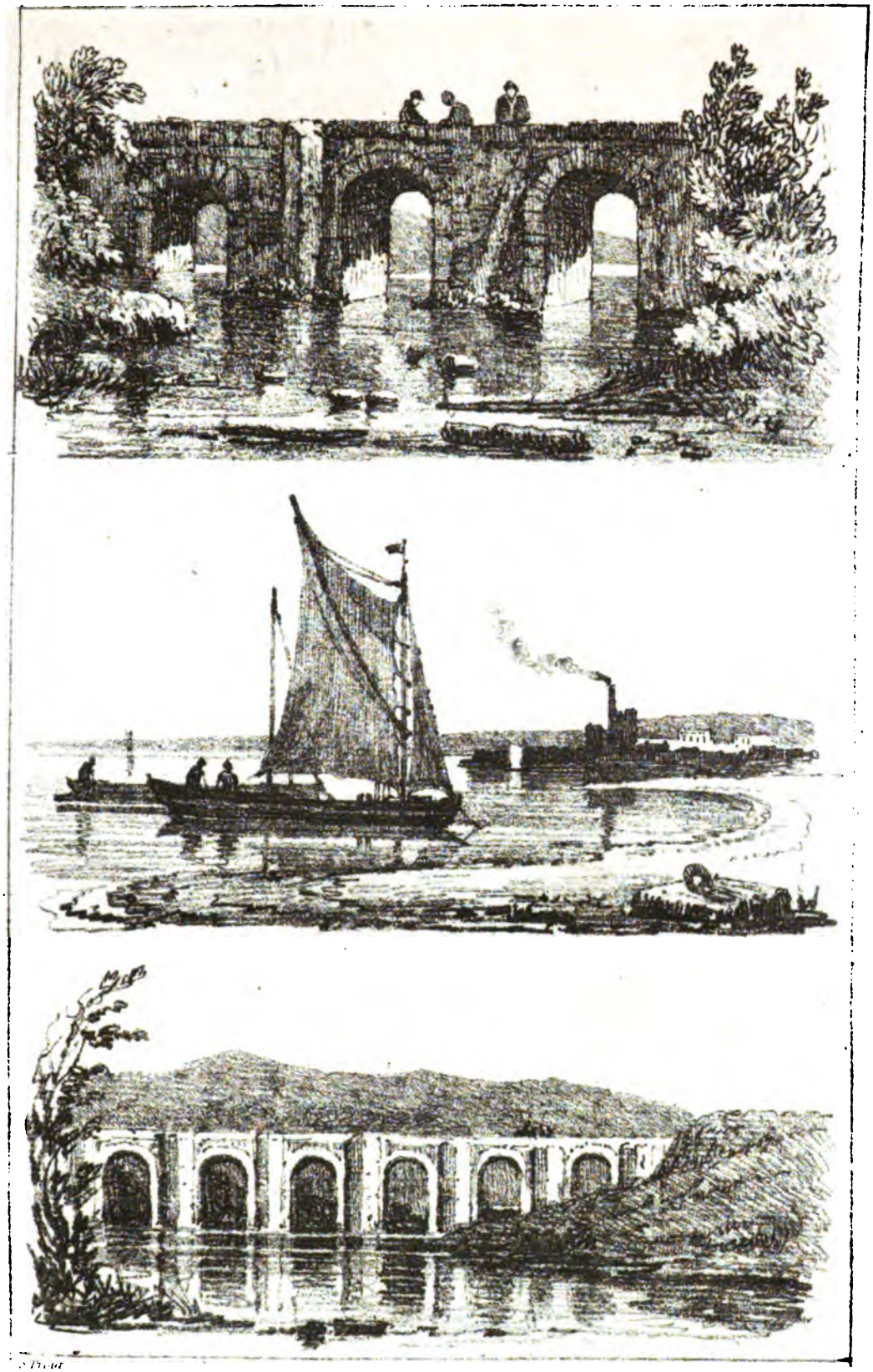

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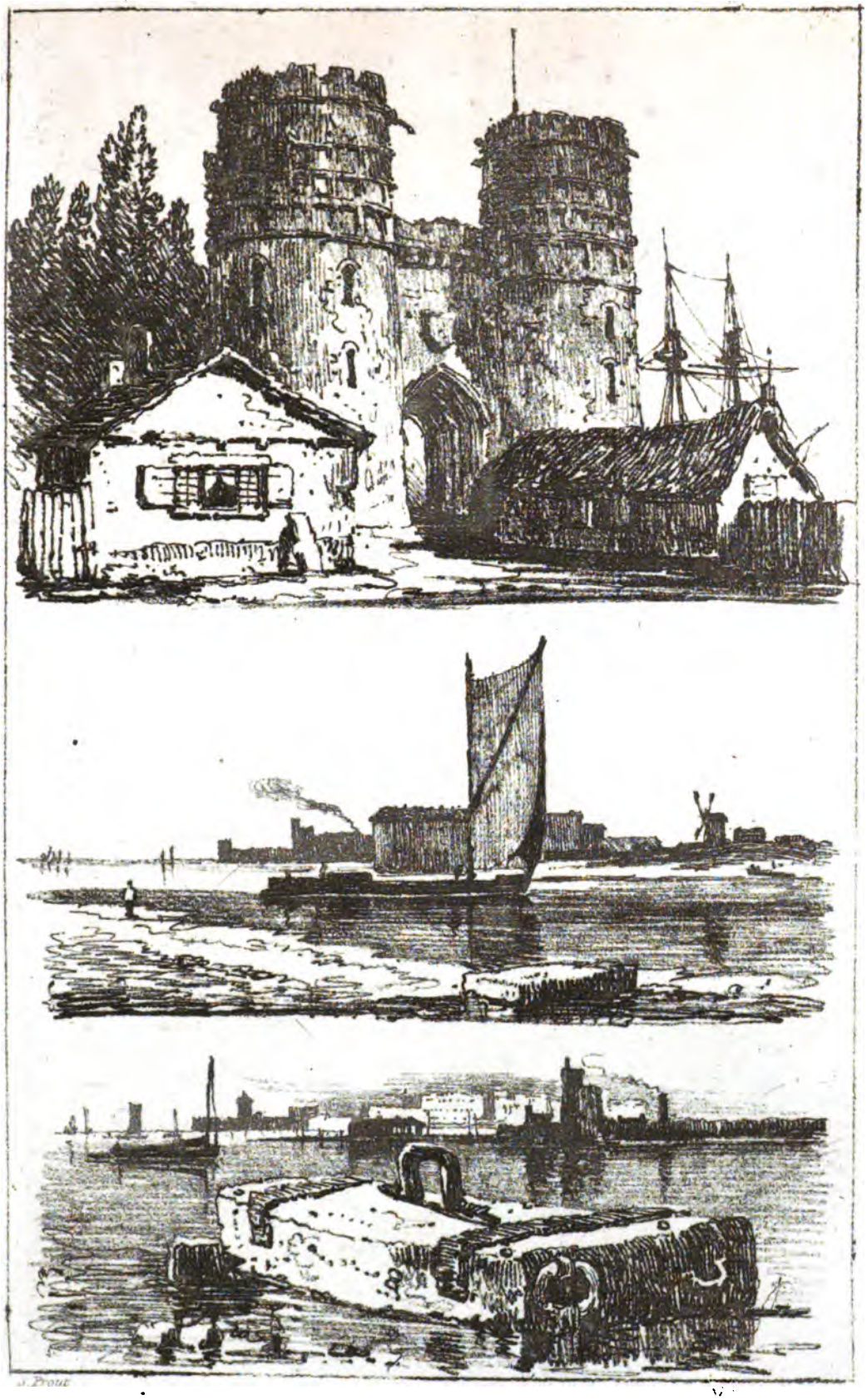

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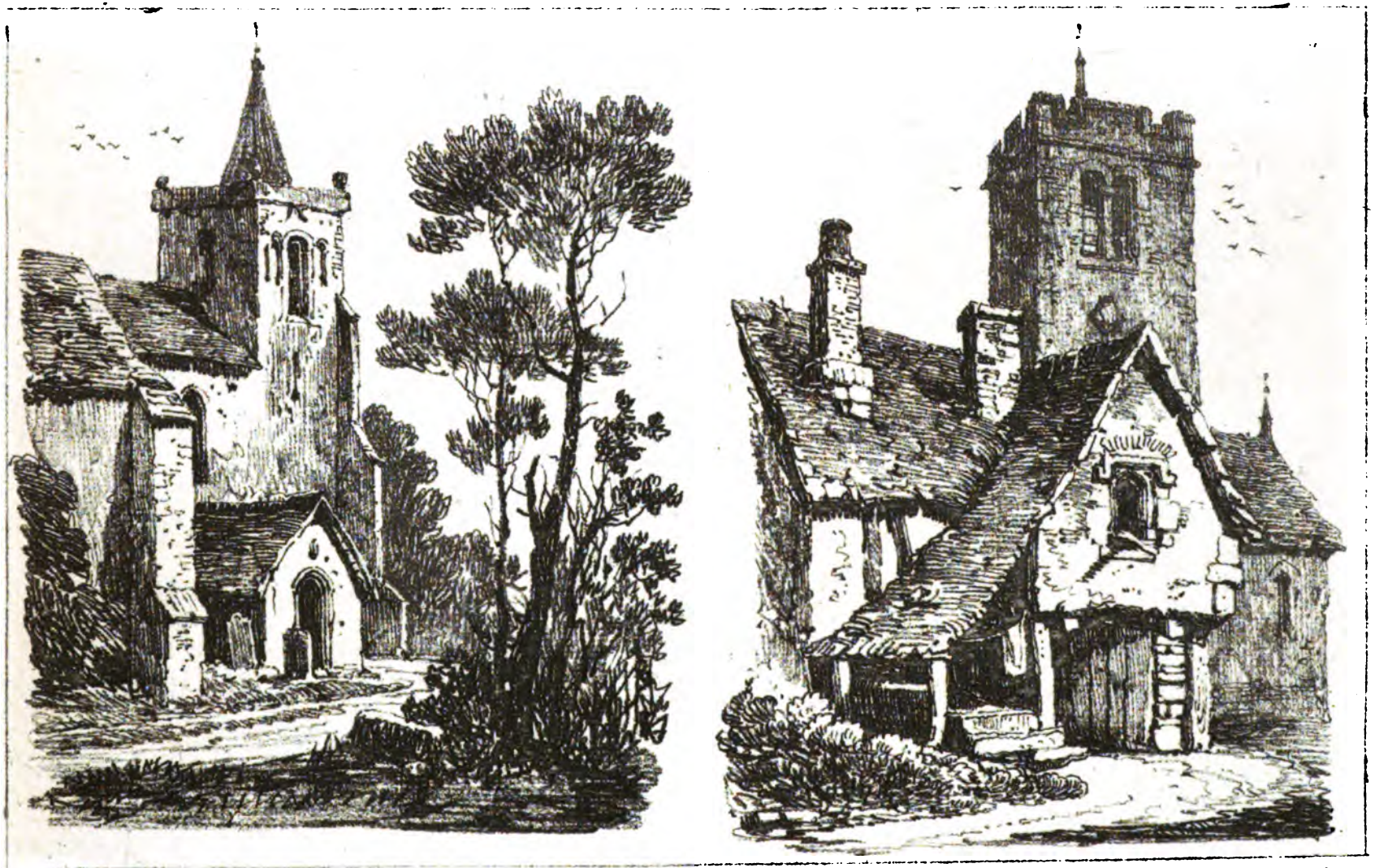

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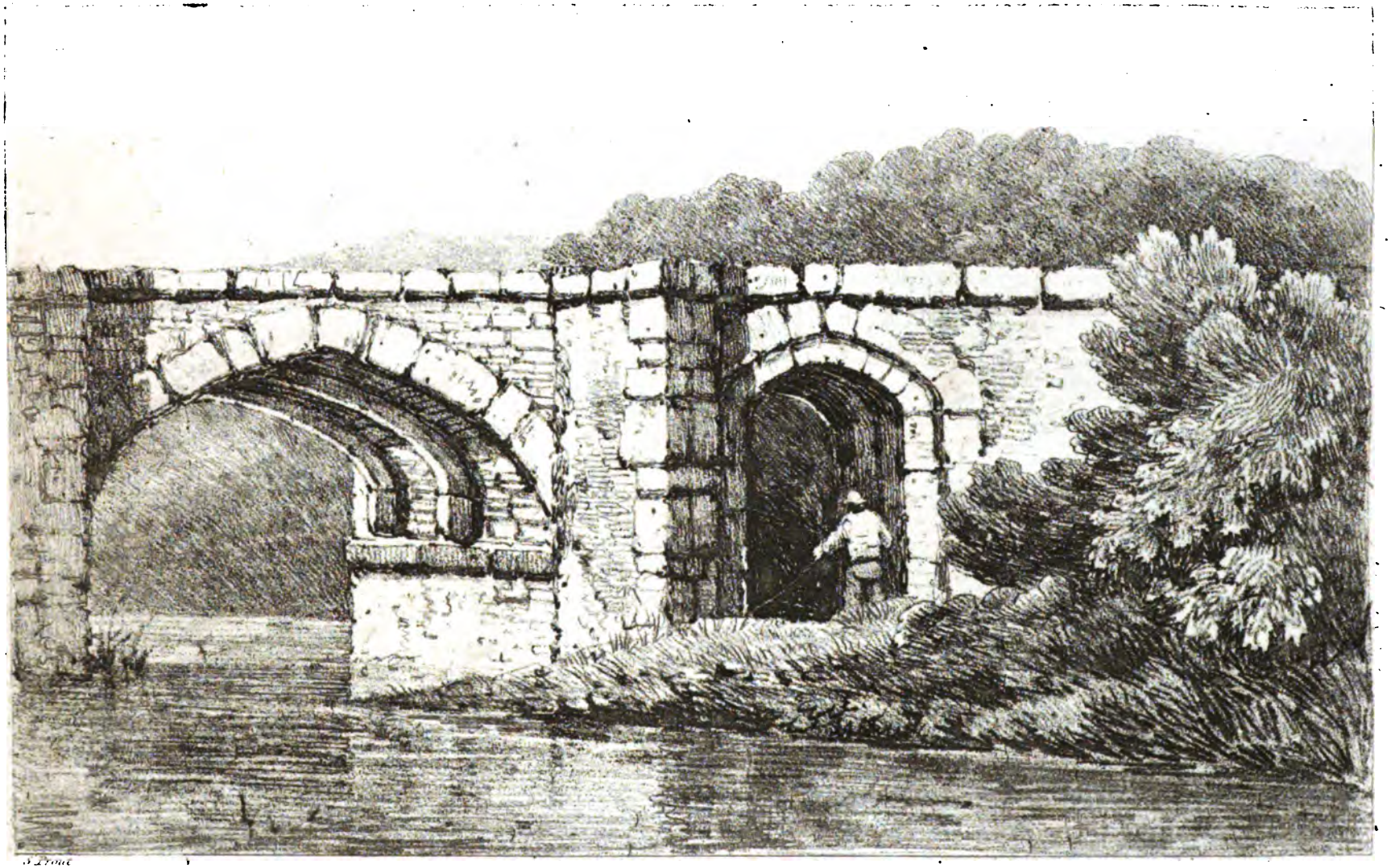

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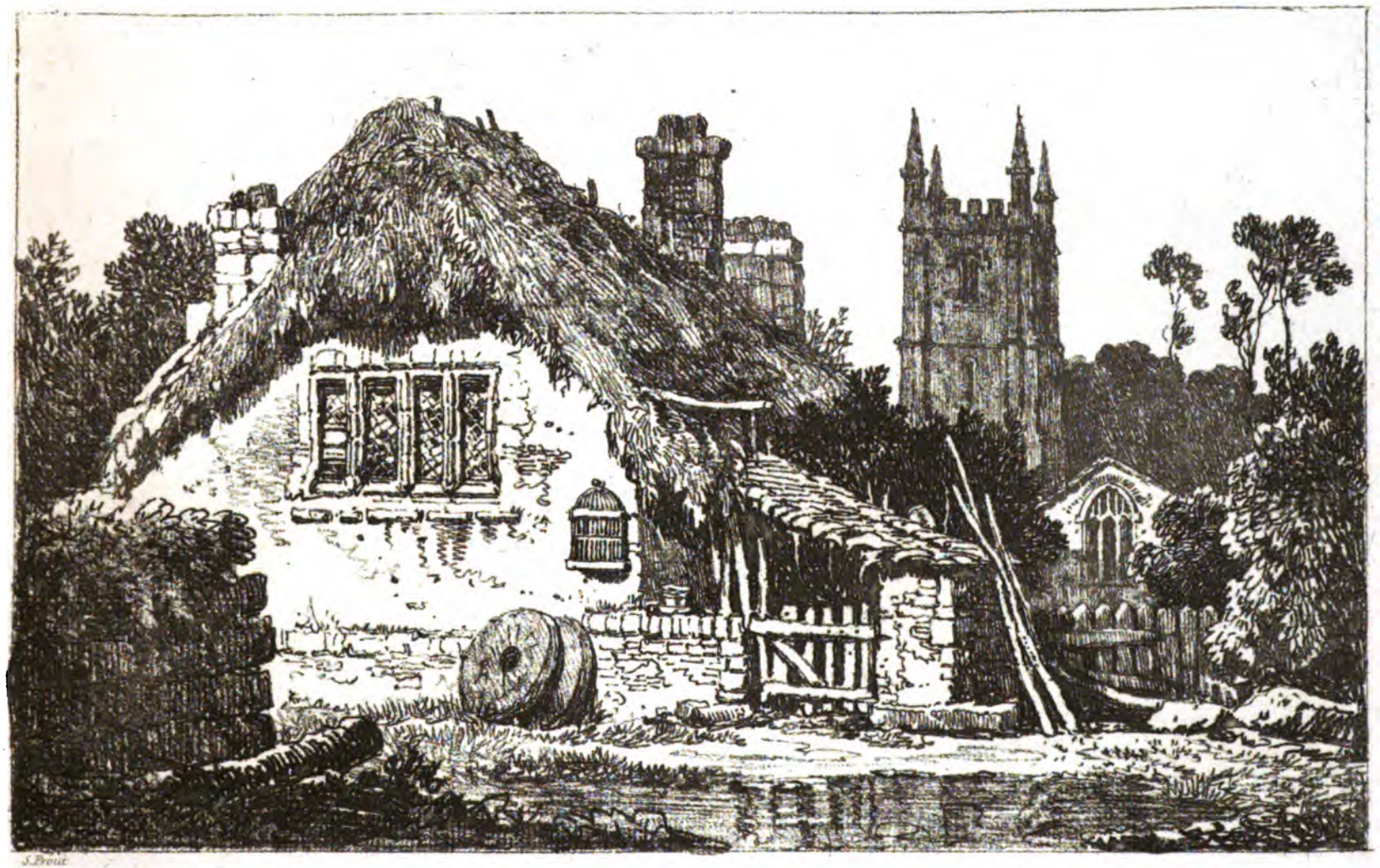

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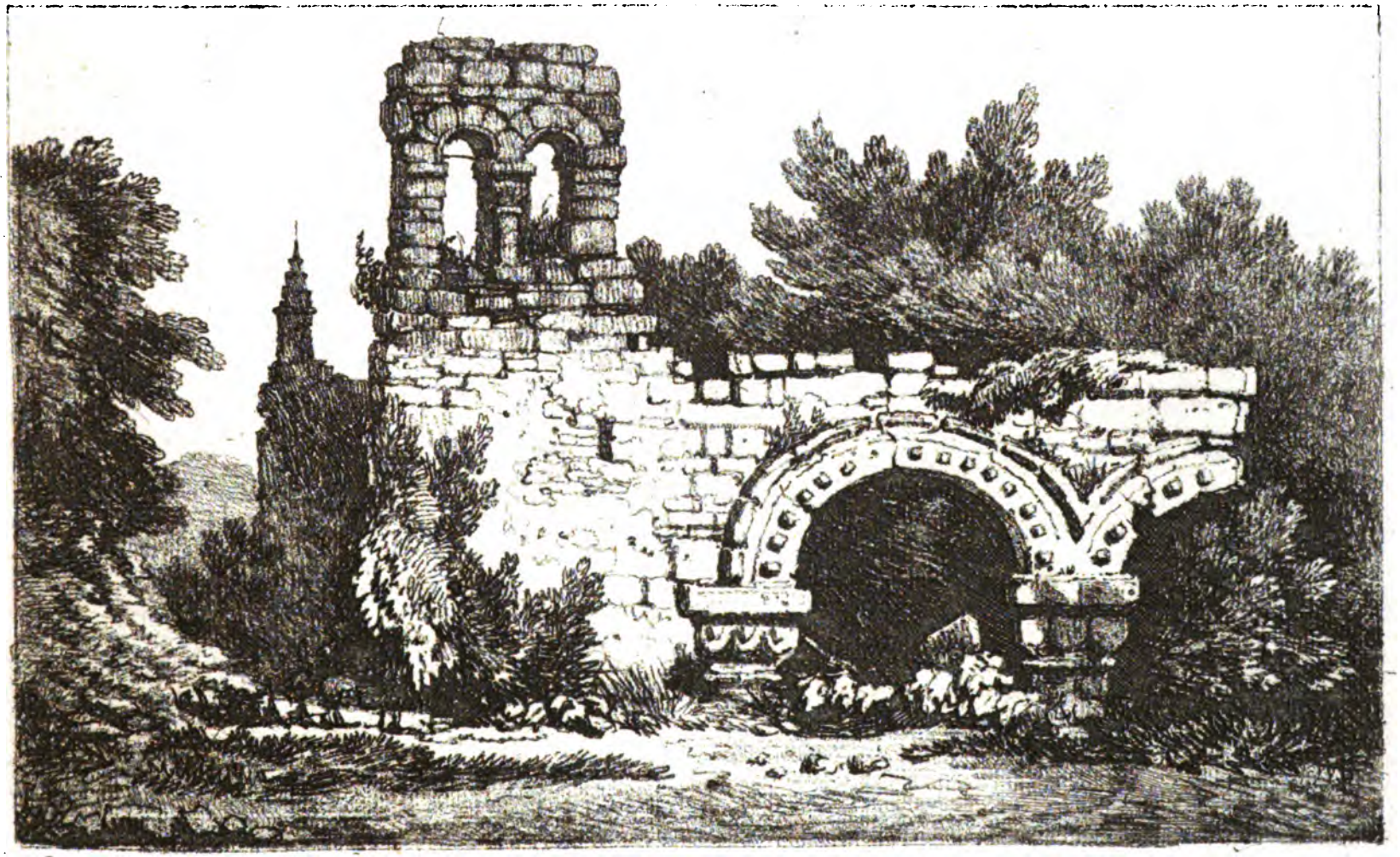

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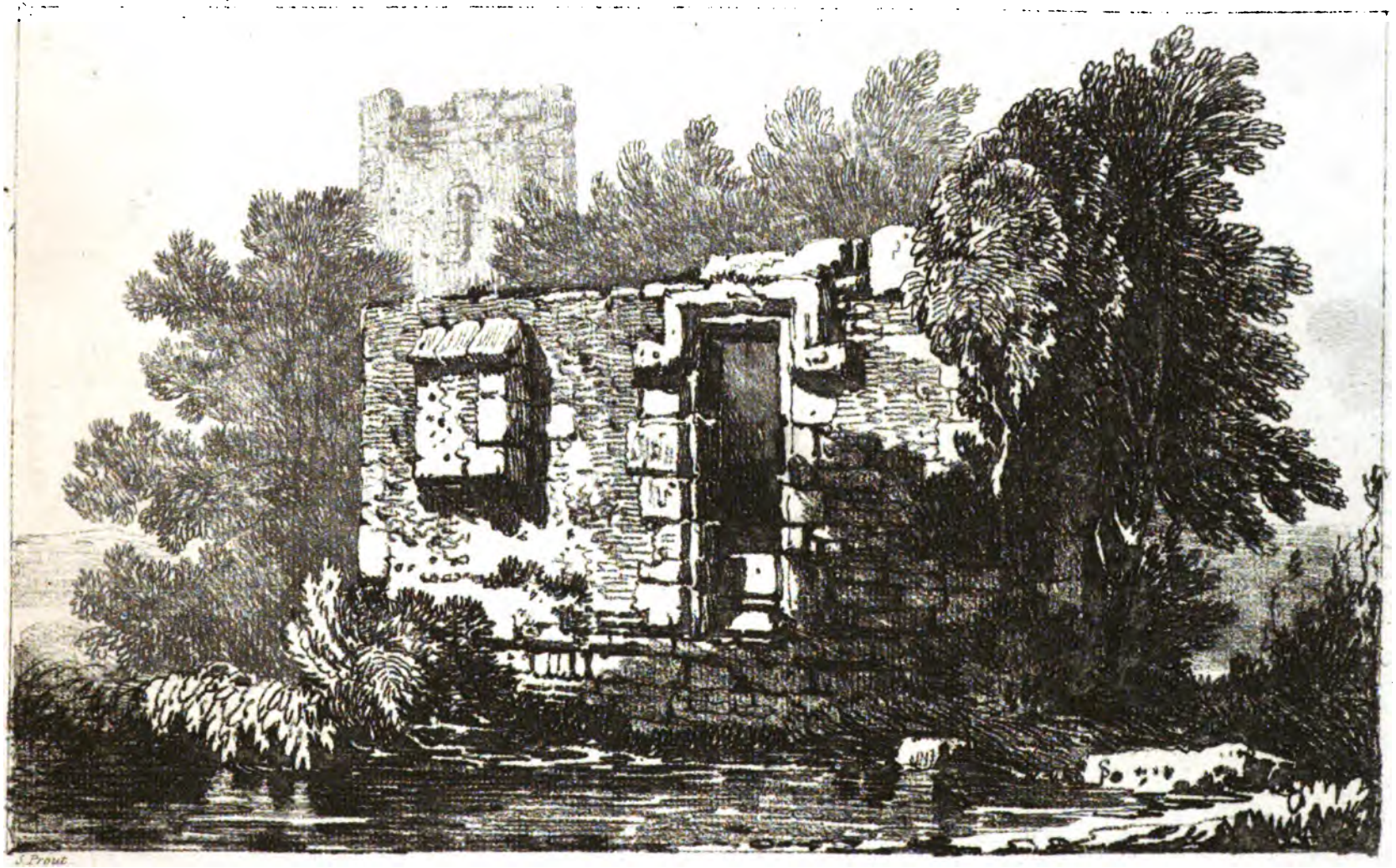

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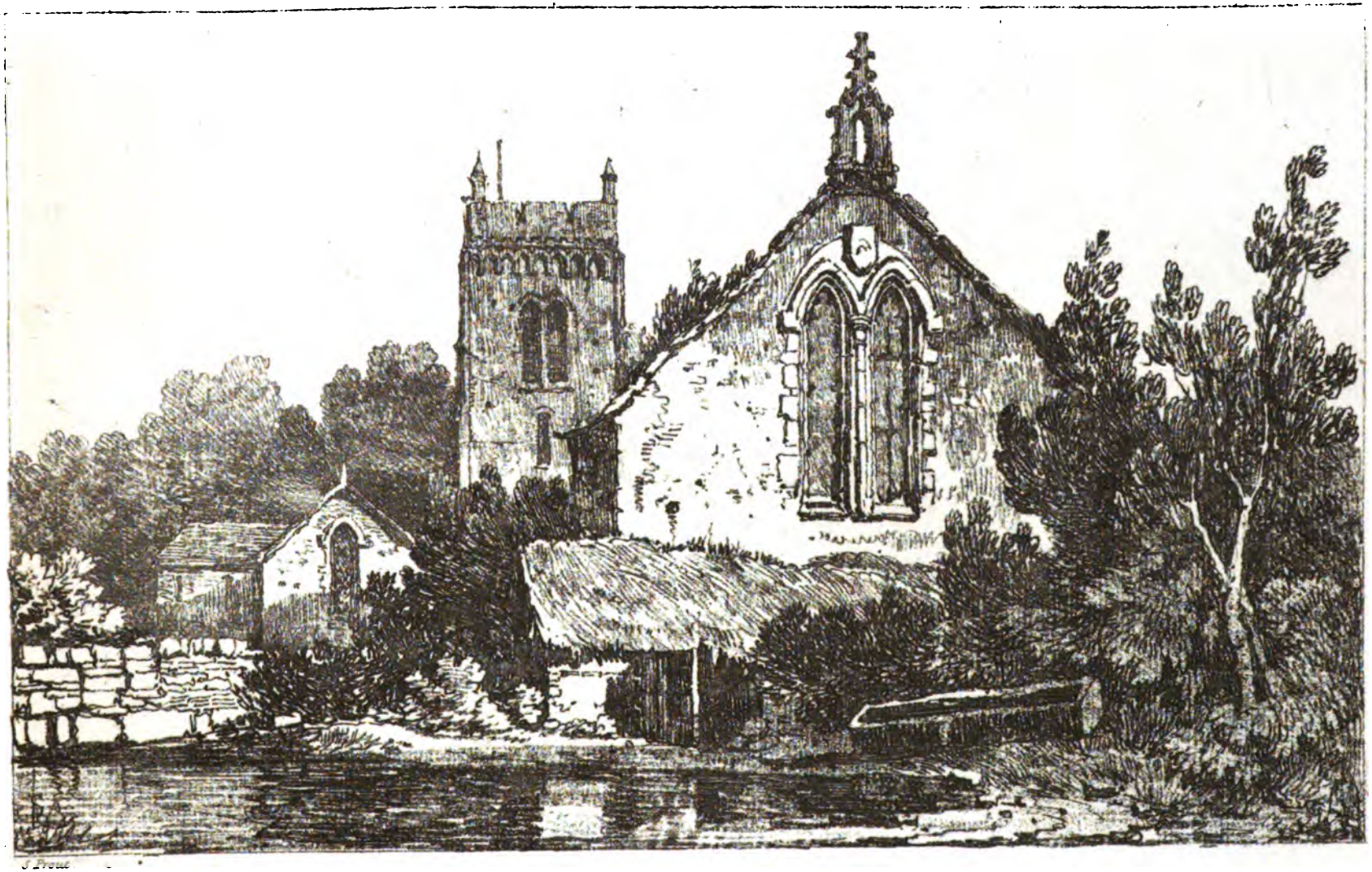

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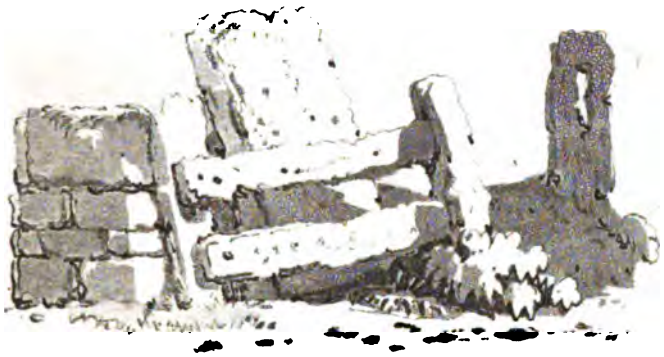

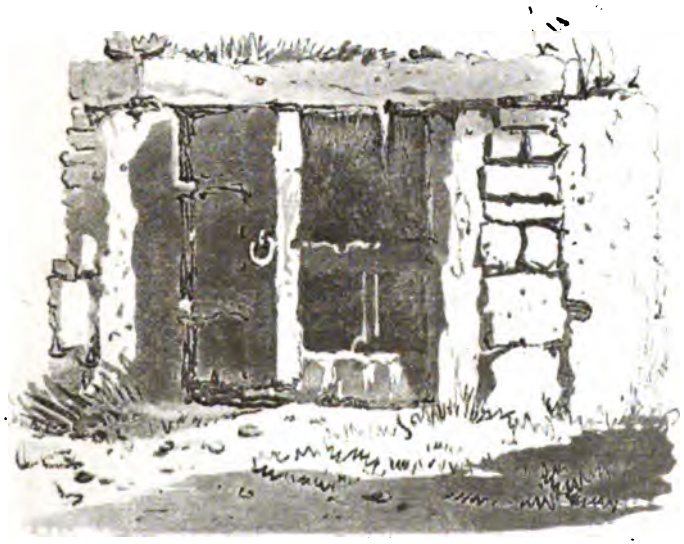

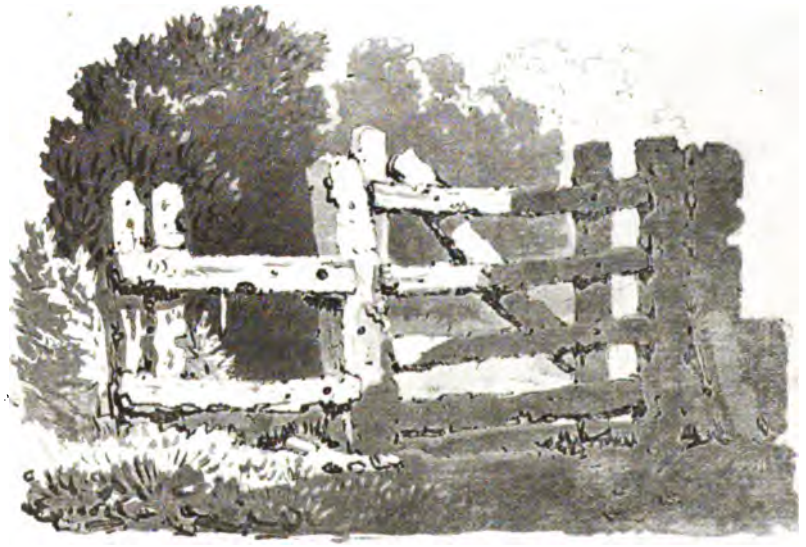

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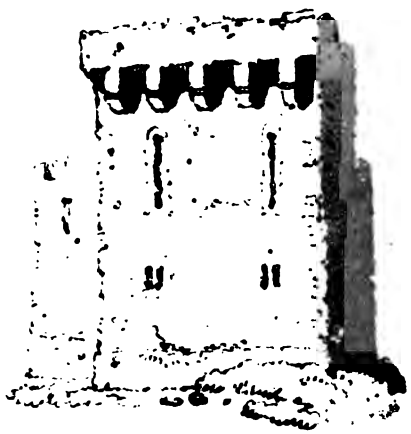

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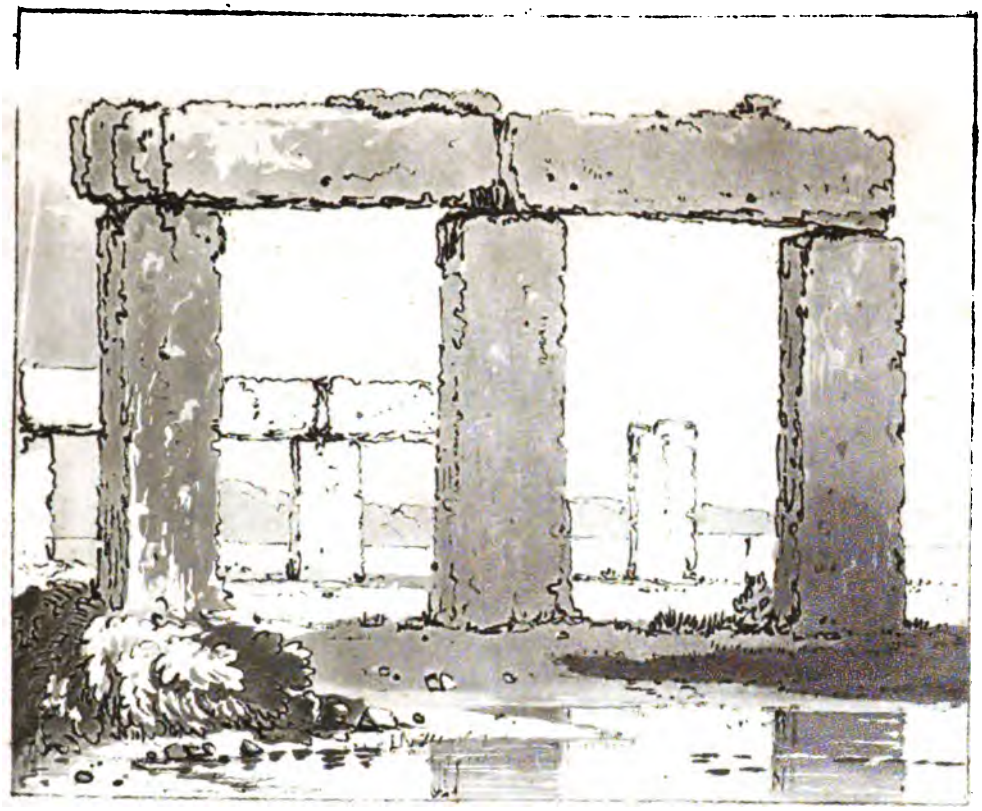

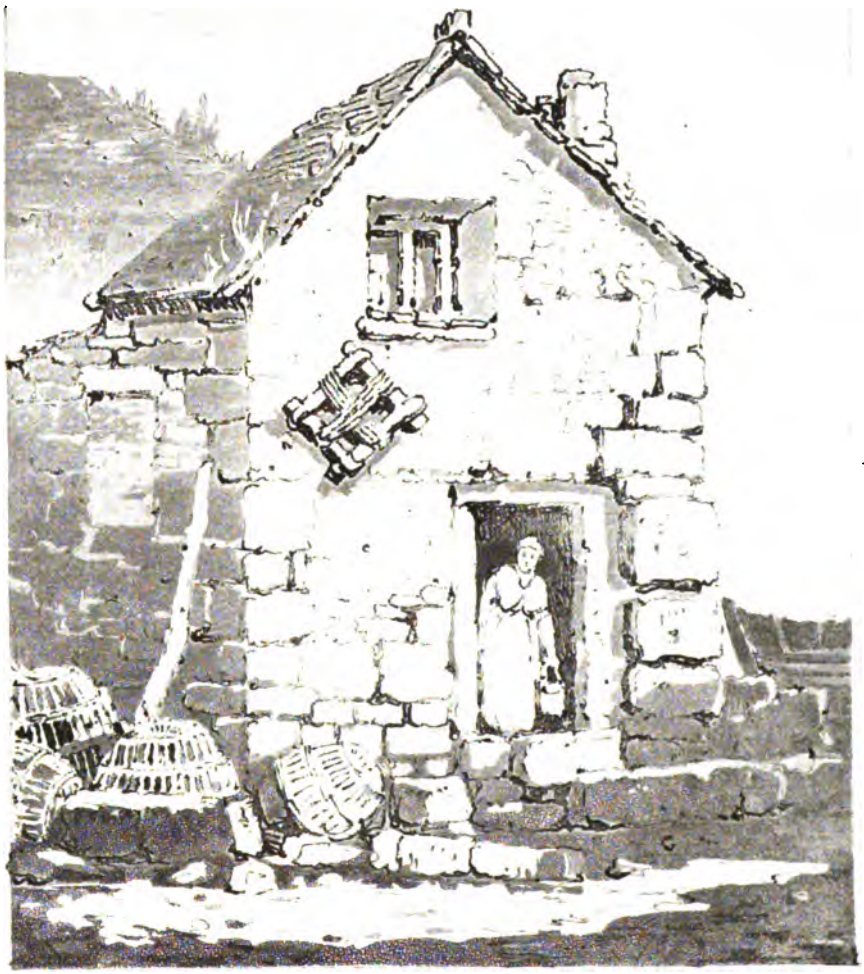

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